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KUNKEL'S MUSICAL REVIEW

FEBRUARY, 1901

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32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

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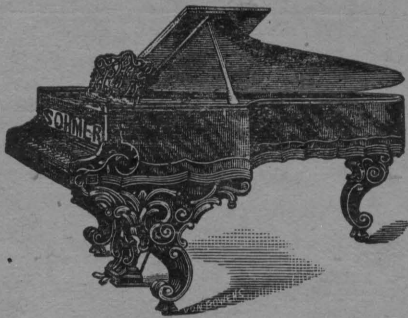
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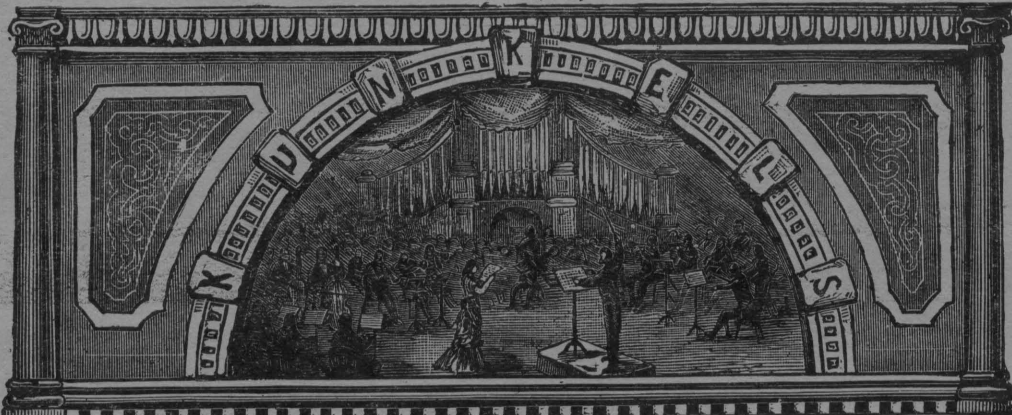
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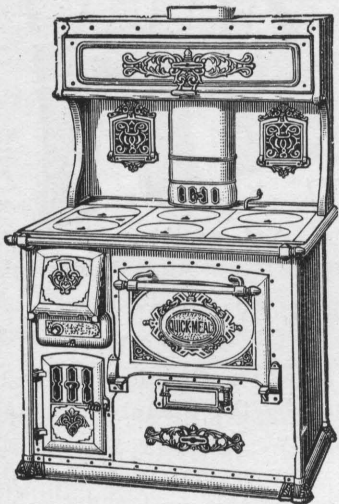
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OSSIP GABRILOWITSCH.

The young Russian pianist, Ossip Gabrilowitsch, was born in St. Petersburg January 26, 1878, being, like Dohnanyi, only 23 years old. His father is a lawyer. At the age of 6 years he received his first piano lessons, his brother being his teacher. Later he was sent to the St. Petersburg Conservatorium, on advice of Anton Rubinstein, Prof. Tolstoff being his chief instructor. By the time he was 16 years old he had captured all the prizes and won all the honors of his class, at the end of his course being awarded the special Rubinstein prize, a concert grand piano. Rubinstein was his firm friend and admiring helper up to the master's death. Gabrilowitsch visited him weekly for ten years. He went to Vienna in 1894 and studied under

Leschetizky. Before two years he played in public with brilliant success. His career as a virtuoso began three years ago, and he has appeared in Vienna, London, Berlin, St. Petersburg and the principal American cities. The New York *Tribune* said of his playing: "Technically, Mr. Gabrilowitsch has all the transcendent skill, strength and variety of resource that go to make the modern virtuoso's equipment, and with it all are uncommon polish and finish of style, an ease and smoothness of execution, a repose in the midst of besetting difficulties that can not fail to command admiration." However, adds the *Tribune*, "he showed no great variety of tone color, and his tone was neither rich nor sensuous in quality."

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The engraving is from the celebrated painting by Thos. Moran, and when framed makes a splendid decoration for the home or office.

A BOOK that should be in the hands of every teacher and student of music is the "Pianists' A B C Primer and Guide," by W. H. Webbe, and published by Messrs. Forsyth Bros., of London. It contains a most valuable fund of information, and as a reference book alone is worth ten times its cost. Mr. Webbe deserves special credit for this musical companion.

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MUSIC KUNKEL'S REVIEW

February, 1901.

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Vol. 24—No. 2

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THOMAS M. HYLAND, . . . EDITOR

FEBRUARY, 1901.

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KUNKEL CONCERTS.

The Kunkel Concerts are proving a never failing source of enjoyment and musical profit to lovers of music. With the exception of the holiday season, the concerts have been given every Wednesday night at Y. M. C. A. Hall, Grand and Franklin aves. The receivers of the magnificent mahogany \$400 pianos given away at the concerts have been doubly fortunate in having first class concerts and receiving absolutely free pianos that will last them a lifetime. While the presentation of such concerts and the giving away of pianos may be deemed magnificent prodigality by some, it is typical of the Kunkel Brothers to carry out their undertakings regardless of outlay. The following programmes have been rendered since last report:

272nd Kunkel Concert (Sixth Concert of the Season), Wednesday Evening, January 9th, 1901.—1. Sonata for Piano and Violoncello—Op. 18, Rubinstein; a. Allegro con moto; b. Allegretto; c. Allegro molto. Messrs. P. G. Anton and Charles Kunkel. 2. Song—Theme and Variations, Proch. Miss Mae Estelle Acton. 3. Piano Solo—Heather Bells Polka, Kunkel. Mr. Charles Kunkel. 4. Violoncello Solo—Fantasie et Variations, La Valse de Schubert "Le Desir" (Sehnsuchts Walzer), Servais. Mr. P. G. Anton. 5. Song—O sweet and fair and holy, Cantor. Miss Mae Estelle Acton. 6. Piano Solo—Vive la Republique (Grand Fantasie), Kunkel; Treating "La Marseillaise," "Hail Columbia," and "Yankee Doodle." Mr. Charles Kunkel.

273rd Kunkel Concert (Seventh Concert of the Season), Wednesday Evening, January 16th, 1901.—1. Sonate for Piano and Violin—(Kreutzer)—Op. 47, Beethoven; a. Andante con Variazioni; b. Finale—Presto. Signor Guido Parisi and Mr. Charles Kunkel. 2. Song—Ballad—I Love You Dear, from the Burgomaster, Luders. Miss Marie Uhrig, pupil Kunkel's Conservatory of Music. 3. Piano Duets—

Moszkowski. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violin Solo—Fantasia—Appassionata, Op. 35, Vieuxtemps. Signor Guido Parisi. 5. Piano Solo—Alpine Storm, A Summer Idyl, Kunkel. Mr. Charles Kunkel. 6. Song—Duet—"Sous le dome epais," from Lakme, Delibes. Miss Mae Estelle Acton and Miss Marie Uhrig. 7. Grand Duet for Piano and Violin, 2nd Rhapsodie Hongroise, Liszt. Signor Guido Parisi and Mr. Charles Kunkel.

274th Kunkel Concert (Eighth Concert of the Season), Wednesday Evening, January 23rd, 1901.—1. Moonlight Sonata, Op. 27, No. 2, Beethoven; a. Adagio Sostenuto; b. Allegretto; c. Presto Agitato. Mr. Charles Kunkel. 2. Song—"Tis all I ask"—Ballad, Robyn. Mrs. Bertha L. Roberts. 3. Piano Duets—

a. Canzonetta, Mendelssohn; b. Aurora (Waltz), Moszkowski. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violin Solo—Fantasie Caprice, Dancla. Miss Alice H. Layat. 5. Piano Solo—Carnival of Venice—Grand Fantasia, Schulhoff. Miss Maud Bersch, pupil Artist Class of Kunkel's Conservatory of Music. 6. Song, with Violin Obligato—Angels' Serenade, Braga. Mrs. Bertha L. Roberts and Miss Alice H. Layat. 7. Piano Duet—"Puck"—March Grotesque, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel. 275th Kunkel Concert (Ninth Concert of the Season), Wednesday Evening, January 30th, 1901.—1. Sonate for Piano and Violoncello—Op. 36, Kleinmichel; a. Allegro assai, non troppo; b. Allegretto con moto; c. Andante cantabile; d. Finale—Allegro risoluto. Messrs. P. G. Anton and Charles Kunkel. 2. Song—Grand Aria from "Il Guarany"—(There was a Prince in Olden Times, Gomes. Miss Mae Estelle Acton. 3. Piano Duet—Sparkling Dew—Caprice, Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violoncello Solo—a. Andacht (Devotion), Op. 50, No. 3, Popper; b. Reigen (Ring Dance), Op. 50, No. 4, Popper. Mr. P. G. Anton. 5. Song—Ballad—Villanelle, Dell'Acqua. Miss Mae Estelle Acton. 6. Piano Solo—Popular Sketches, Rive-King; Introducing "Lilli Bullero," "Arkansas Traveler," "Garri Owen," "Blue Bells of Scotland," "Gigue Americaine," "Banjo Tune." Mr. Charles Kunkel.

STRAUSS ORCHESTRA.

The Viennese orchestra, under direction of Eduard Strauss, will give four concerts at the Odeon the first week in February. Eduard Strauss made his debut as leader of the orchestra in 1862, and has conducted that organization ever since. He is commander, officer and knight of twelve royal orders, and has received presents and other honors from thirty-two different Kings, Queens and Emperors, etc. He is one of the most industrious musicians in the world, and is a prolific composer. His music publications include 300 compositions of his own, and 200 arrangements of operas, concert pieces and songs.

CHORAL SYMPHONY SOCIETY.

Haydn's Creation will be sung by the Choral Symphony Society February 7 at the Odeon. It has been several years since the society has performed this work. The soloists on that occasion will be Mrs. Mamie Hissem-De Moss, soprano; Mr. William H. Rigger, tenor; Mr. Erisson Bushnell, bass, and Charles Galloway, organist. The full orchestra and chorus will be heard. Mr. Rigger and Mr. Bushnell have not been heard here in several years and Mrs. De Moss has never sung here. She ranks high as a colorature soprano. A Cincinnati paper said of her: "With a voice of bell-like purity, perfect intonation, complete control and mastery of all the embellishments and technicalities of vocal art, her performance was a glorious success."

At the seventh concert, Thursday evening, February 27th, Schumann's Symphony in D Minor. This work, commonly called "Romantic Symphony," is the best known and most frequently performed of Schumann's orchestral compositions, and is in every way thoroughly characteristic of this great master. "Schumann's was a poet nature of the sharpest individuality, yet, withal, so deep and versatile that we have no sooner found the typical trait than we seem to see it with equal truth in each of several other qualities, one of the most striking is his power of definite characterization." This work has not been heard in St. Louis since its performance by the Boston Symphony Orchestra, under the direction of Arthur Nivkisch, several years ago. The soloist will be Leo Stern, violoncellist.

TERESA CARRENO.

Mme. Teresa Carreno, the eminent pianist, gave a recital at the Odeon January 28. She returned last fall from a long absence abroad. Although born in Venezuela, she claims to be an American at heart, having spent so many years here. Her present tour will include the principal American cities, and a series of recitals in Cuba and Mexico. Mme. Carreno's daughter, Teresita ("Little Teresa"), made her professional debut at the Paris Exposition concert hall a few months ago, and achieved a fine success.

ERNEST VON DOHNANYI,

The young Hungarian, was born in Presburg (where his father, an accomplished musician, taught in a local college) twenty-three years ago. His musical education was obtained under Forstner, Koessler, Thoman and Eugene d'Albert. As early as five years ago he appeared in Vienna and gave concerts. Three years ago he gained recognition at the Austrian capital as one of the world's great pianists, when he played the Beethoven G major concerto with the Vienna Philharmonic Orchestra, led by Hans Richter. About a year later he appeared

in London and met instant favor. Last spring he came to America for a short tour, playing in Boston, New York and a few other Eastern cities. Of his performance of this Beethoven concerto, the Boston *Herald* said: "What was particularly delightful in his playing was its freedom from all empty display and its devotion to the music, instead of exemplifying his skill in finger gymnastics. He has a beautiful touch, a solid and brilliant technique, the refined taste of an innate artist and an exceptional respect for the instrument to which he has devoted himself. There is no pounding of it, no attempt to force its tone, none of the thousand and one tricks to which of late we have been accustomed."

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THE ERLKING.

FRANZ SCHUBERT.



ERLKÖNIG.

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Es ist der Vater mit seinem Kind ;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht ?"
Siehst, Vater, du den Erlkönig nicht ?
Den Erlenkönig mit Kron' und Schweif ?
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm' geh mit mir !
Gar schöne Spiele spiel' ich mit dir ;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

Mein Vater, mein Vater, und hörst du nicht,
Was Erlenkönig mir leise verspricht ?
"Sei ruhig, bleibe ruhig, mein Kind !
In dürren blattern sauselt der Wind."

"Willst, feiner Knabe, du mit mir geh'n ?
Meine Tochter sollen dich warten schön ;
Meine Tochter führen den nächtlichen Reih'n,
Und wiegen und tanzen und singen dich ein."

Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort ?
"Mein Sohn, mein Sohn, ich seh' es genau :
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt ;
Und bist du nicht willig, so brauch ich Gewalt."
Mein Vater, mein Vater, jetzt fasst er mich an !
Erlkönig hat mir ein Leids gethan !—

Dem Vater grauset's, er reitet geschwind,
Er hält in den Armen das ächzende Kind,
Erreicht den Hof mit Müh' und Noth ;
In seinen Armen das Kind war todt.

—GOETHE.

THE ERLKING.

Who rides there so late through the night dark and drear ?
The father it is, with his infant so dear ;
He holdeth the boy tightly clasped in his arm,
He holdeth him safely, he keepeth him warm.

"My son, wherefore seekest thou thy face thus to hide ?"
"Look, father, the Erl-King is close by our side !
Dost see not the Erl-King, with crown and with train ?"
"My son, 'tis the mist rising over the plain."

"Oh come, thou dear infant ! oh come thou with me !
Full many a game I will play there with thee ;
On my strand, lovely flowers their blossoms unfold,
My mother shall grace thee with garments of gold."

"My father, my father, and dost thou not hear
The words that the Erl-King now breathes in mine ear ?"
"Be calm, dearest child, 'tis thy fancy deceives ;
'Tis the sad wind that sighs through the withering leaves."

"Wilt go, then, dear infant, wilt go with me there ?
My daughters shall tend thee with sisterly care ;
My daughters by night their glad festival keep,
They'll dance thee, and rock thee, and sing thee to sleep."

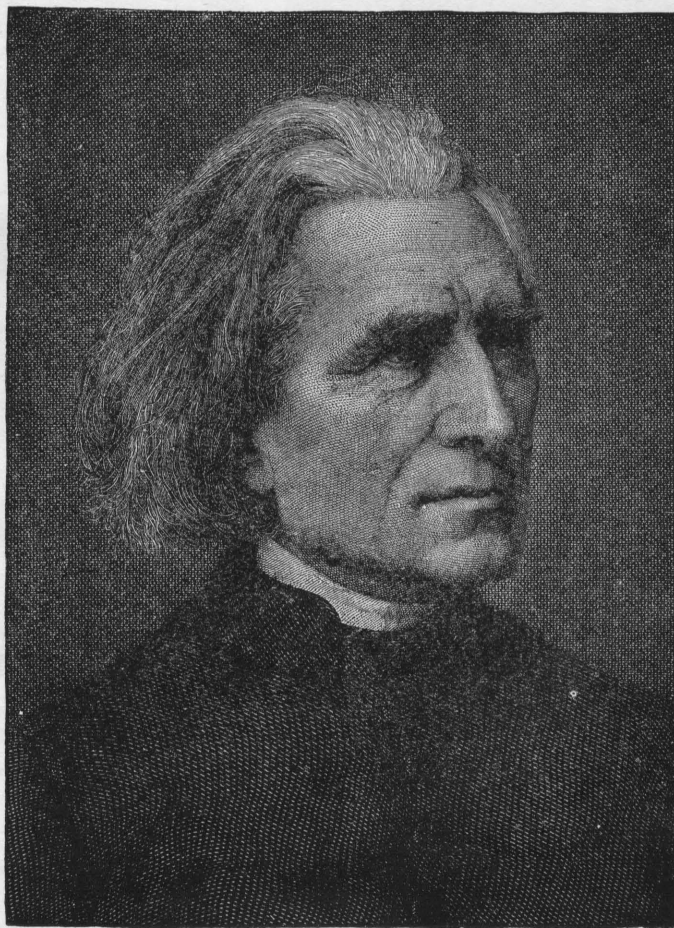
"My father, my father, and dost thou not see,
How the Erl-King his daughters has brought here for me ?"
"My darling, my darling, I see it aright,
'Tis the aged gray willows deceiving thy sight."

"I love thee, I'm charmed by thy beauty, dear boy !
And if thou'rt unwilling, then force I'll employ."

"My father, my father, he seizes me fast,
Full sorely the Erl-King has hurt me at last."

The father now gallops, with terror half wild,
He grasps in his arms the poor shuddering child :
He reaches the court-yard with toil and with dread,—
The child in his arms finds he motionless, dead.

—GOETHE.



FRANZ LISZT.

ERLKING.

ERLKÖNIG.
Franz Schubert.

Edited by HANS von BÜLOW.

FRANZ LISZT,

Presto agitato $\text{♩} = 92$.

f *Drammatico.*

simili.

p

Cantabile.

1602 - 8

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4

The musical score consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various musical notes, rests, and dynamic markings. The first system has a '5.' marking above the first measure. The second system has a 'poco rf' marking above the second measure. The third system has a 'poco rf' marking above the first measure and a 'cresc.' marking above the third measure. The fourth system has a 'molto energico.' marking above the third measure. The fifth system has a 'ff' marking above the first measure and a 'pp' marking above the third measure. The sixth system has a 'sotto voce ma marcato.' marking below the first measure and a 'l. h.' marking above the last measure. There are also several asterisks and 'Ped.' markings throughout the score.

poco rf

cresc.

molto energico.

ff

pp

sotto voce ma marcato.

l. h.

1602 - 8

cresc. *f* *p* *sempre*

* *Red.* *Red.* *Red.* *Red.*

marcato il canto.

* *Red.* *Red.* *Red.* *Red.*

mf

* *Red.* *Red.* *Red.* *Red.*

* *Red.* *Red.* *Red.* *Red.*

pp *tranquillo.*

* *Red.* *Red.* *Red.* *Red.*

dim. *rit.*

* *Red.* *Red.* *Red.* *Red.*

ossia, original version for very large hands.

dolcissimo.

ppp misterioso. espress.

precipitato.

ossia.
original version.

f

The musical score is written for piano and consists of four systems of staves. The first system has a treble staff with chords and a bass staff with a continuous eighth-note pattern. The second system continues this pattern with some melodic variation in the treble. The third system introduces a more complex texture with sixteenth-note runs in the treble. The fourth system features a 'precipitato' section with rapid sixteenth-note passages in both hands, followed by an 'ossia' section with a different texture. The score is marked with various dynamics including 'ppp', 'espress.', and 'f'.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and articulations.

Second system of musical notation, measures 5-8. Treble and bass staves with a "dim." marking in measure 5.

Third system of musical notation, measures 9-12. Treble and bass staves with a "rit." marking in measure 9.

*meno mosso. Un peu plus anime leggero amorosamente.
grazioso.*

Fourth system of musical notation, measures 13-16. Treble and bass staves with a "p" marking in measure 13.

ossia.

Original version

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and articulations.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is marked with "Ped." (pedal) and "tremante. rfz" (tremolo, fortissimo). The treble line has a "7" above it. The system concludes with a "Ped." marking and a "tremante. rfz" marking.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is marked with "Ped." and "dim." (diminuendo). The system concludes with a "Ped." marking.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is marked with "Ped." and "cresc." (crescendo). The system concludes with a "Ped." marking.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is marked with "Ped." and "cresc." (crescendo). The system concludes with a "Ped." marking.



Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is marked with "Ped." and "ff" (fortissimo). The system concludes with a "Ped." marking.

p *molto appassionato.* *riten.* *ossia original version.*

cresc. subito.

ff *largamente.* *rit.* *precipitato.* *a tempo.*

ossia original version. *poco rit.*

1602 - 8

il piu presto possibile

fff *sempre tumultuoso.*

poco rit.

fz *ff*

Recitativ *Andante.*

pp *ad lib. r. h.* *f* *ff*

AM SPRINGBRUNNEN.

AT THE SPRING

ROBERT SCHUMANN. Op. 85.

Allegretto. ♩ - 152.

The musical score is written for piano and consists of four systems. The first system is marked 'p legato.' and features a treble staff with a rapid sixteenth-note melody and a bass staff with a simple accompaniment. The subsequent systems continue the piece with various melodic and harmonic developments, including trills and arpeggiated figures. The score is numbered 1610 - 5 and is copyrighted by Kunkel Bros. 1895.

Handwritten musical notation system 1. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (4, 5, 4, 3, 2, 3, 1, 2, 4, 1, 2). Bass staff contains chords and rests with fingerings (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4). Includes markings "Red." and asterisks.

Handwritten musical notation system 2. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 4, 4, 4, 1, 2, 4, 5, 4). Bass staff contains chords and rests with fingerings (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4). Includes markings "Red." and asterisks.

Handwritten musical notation system 3. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 4, 5, 4, 1, 3, 1, 4). Bass staff contains chords and rests with fingerings (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4). Includes markings "Red." and asterisks.

Handwritten musical notation system 4. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (4, 5, 4, 4, 5, 4, 5, 4, 3). Bass staff contains chords and rests with fingerings (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4). Includes markings "Red." and asterisks.

Handwritten musical notation system 5. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (5, 4, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4). Bass staff contains chords and rests with fingerings (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4). Includes markings "Red." and asterisks.

Handwritten musical notation system 6. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1, 3, 2, 3, 4). Bass staff contains chords and rests with fingerings (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4). Includes markings "Red." and asterisks.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The notation is highly detailed, featuring numerous fingerings (numbers 1-5) and articulations (accents, slurs, and dynamic markings like *p*). The first system begins with a piano (*p*) dynamic marking. The second system includes a *p* marking and a *f* marking. The third system features a *p* marking and a *f* marking. The fourth system includes a *p* marking and a *f* marking. The fifth system includes a *p* marking and a *f* marking. The sixth system includes a *p* marking and a *f* marking. The notation is complex, with many sixteenth and thirty-second notes, and a variety of fingerings and articulations throughout.

1610 - 5

7

The first system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music features a complex, fast-paced melody in the right hand with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand. Fingering numbers (1-5) are indicated above many notes.

The second system of musical notation, measures 5-8. The melody continues with intricate patterns and slurs. The left hand provides a steady accompaniment. Fingering numbers are visible throughout.

The third system of musical notation, measures 9-12. The right hand features a series of rapid, ascending and descending runs. The left hand continues with a consistent accompaniment. Fingering numbers are present.

The fourth system of musical notation, measures 13-16. The melody is characterized by frequent rests in the right hand, with the left hand playing a more active role. Fingering numbers are indicated.

The fifth system of musical notation, measures 17-20. The right hand has a more melodic line with some rests, while the left hand plays a continuous accompaniment. Fingering numbers are visible.

The sixth system of musical notation, measures 21-24. The piece concludes with a final flourish in the right hand and a sustained accompaniment in the left hand. Fingering numbers are present.

1610 - 5

ON PARADE.

MARCH.

OTTO ANSCHÜTZ.

Tempo di Marcia. $\text{♩} = 112$.

3 2 1 3 3 5 3 1 5 5 1 5 4 2 1 5 2 4 5

f *sf* *mf*

ten. *ten.* *ten.* *ten.*

ten. *ten.* *ten.* *ten.*

f *sff* *mf*

1. 2.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. Bass staff has fingerings 4 and 5. A *mf* dynamic appears in the treble staff. A *ten.* marking is in the bass staff. A double bar line with repeat dots is present.

Second system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic. Bass staff has fingerings 4, 5, and 3. A *f* dynamic appears in the treble staff. A *ten.* marking is in the bass staff. A double bar line with repeat dots is present.

Third system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic. Bass staff has fingerings 5 and 4. A *f* dynamic appears in the treble staff. A *ten.* marking is in the bass staff. A double bar line with repeat dots is present. The system ends with a *Fine.* marking and first/second endings.

TRIO. Fourth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic. Bass staff has a *f* dynamic. Treble staff has fingerings 2, 1, 3, 1, 4, 2, 5, 1, 5, 1, 4, 2, 4, 2, 3, 1, 2, 1, 2, 1, 3, 1. A *ten.* marking is in the treble staff. A double bar line with repeat dots is present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. Bass staff has fingerings 1, 2, 5, 3, 1, 3, 5. A *ten.* marking is in the treble staff. A double bar line with repeat dots is present.

First system of musical notation. Treble clef, key signature of one flat (B-flat). The melody begins with a *cresc.* marking. Fingerings are indicated by numbers 1-5 above notes. *ten.* (tension) markings are placed above the first and third measures. The bass line consists of chords and single notes, with *ten.* markings below the first and third measures. Asterisks (*) are placed below the second and fourth measures.

Second system of musical notation. Treble clef, key signature of one flat. It features a first ending bracketed over measures 5 and 6, and a second ending bracketed over measures 7 and 8. Dynamics include *f* (forte) and *p* (piano). *ten.* markings are present above the final measure of the first ending and above measure 9. The bass line has *ten.* markings below measures 9 and 10, and asterisks (*) below measures 5 and 7.

Third system of musical notation. Treble clef, key signature of one flat. The melody continues with various fingerings and *ten.* markings above measures 11, 13, 15, and 17. The bass line has *ten.* markings below measures 11, 13, 15, and 17, and asterisks (*) below measures 12, 14, 16, and 18.

Fourth system of musical notation. Treble clef, key signature of one flat. The melody continues with fingerings and *ten.* markings above measures 19, 21, 23, and 25. The bass line has *ten.* markings below measures 19, 21, 23, and 25, and asterisks (*) below measures 20, 22, 24, and 26.

Fifth system of musical notation. Treble clef, key signature of one flat. It features a first ending bracketed over measures 27 and 28, and a second ending bracketed over measures 29 and 30. Dynamics include *f* (forte). *ten.* markings are present above the final measure of the first ending and above measure 31. The bass line has *ten.* markings below measures 31 and 32, and asterisks (*) below measures 27, 29, and 33. A *1 2 5* fingering is shown below measure 31.

ROMANCE.

ROMANZE.

ADOLF JENSEN. Op. 32.

Andante con sentimento. ♩ - 144.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked 'Andante con sentimento' with a quarter note equal to 144 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. Below the bass staff of each system, there are performance instructions including fingerings (1-5), dynamics (p, mf, P), and articulation marks (accents, slurs).

The musical score consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). Dynamics include *mf* (mezzo-forte) and *dolciss* (dolcissimo). A marking *l.h.* (left hand) appears above the final system. The piece concludes with a double bar line and a final chord.

BLEAK DAYS.*DUSTERE TAGE.*

ADOLF JENSEN. Op. 32.

Allegro furioso energico. $\text{♩} = 112$.

The musical score is written for piano and bass. It begins with a treble and bass staff in 6/8 time, key of D major (two sharps). The tempo is marked 'Allegro furioso energico' with a quarter note equal to 112 beats. The first system includes a 'sempre f' (sempre forte) marking. The second system has a 'mf' (mezzo-forte) marking. The third system has a 'mf' marking. The fourth system has a 'mf' marking. The fifth system has a 'mf' marking. The sixth system has a 'mf' marking. The score includes various fingerings, triplets, and articulation marks. The bass staff often features chords and single notes, while the treble staff has more complex melodic lines with many triplets and sixteenth notes.

This page of musical notation is for a piano piece, likely in the key of D major (indicated by two sharps). It consists of six systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex fingerings (e.g., 1-2-3, 4-5, 1-2-3-4, 5-4-3-2-1) and various musical markings.

Key features include:

- First System:** Starts with a second ending bracket. Fingerings are indicated throughout. A "Red. *" marking appears at the end of the system.
- Second System:** Includes a "decresc." (decrescendo) marking. A "Red. *" marking is present at the end.
- Third System:** Features a "Red. *" marking at the end.
- Fourth System:** Starts with a "mf" (mezzo-forte) dynamic. Multiple "Red. *" markings are scattered throughout the system.
- Fifth System:** Includes a "cresc." (crescendo) marking. Multiple "Red. *" markings are present.
- Sixth System:** Starts with a "ff" (fortissimo) dynamic. Multiple "Red. *" markings are present.

The notation is dense, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The "Red. *" markings likely refer to red ink corrections or specific performance instructions.

LIGHT AT HEART.

LEICHT UMS HERZ.

Allegro con brio. ♩ - 88

ADOLF JENSEN. Op. 32.

The musical score is written for piano and consists of six systems. Each system contains a treble and a bass staff. The key signature is D major (two sharps). The time signature is 3/4. The tempo is marked 'Allegro con brio' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a final cadence in the sixth system.



LONGING.

SEHNSUCHT.

Allegro appassionato. ♩. — 72.

ADOLF JENSEN Op. 32.

[illegible]

First system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes. Bass staff includes fingerings (5, 4) and dynamic markings (* *ped.* *). A *cresc.* marking is present in the third measure.

Second system of musical notation. Treble staff includes fingerings (3, 4, 1/2, 4, 3, 2) and a forte (*f*) dynamic. Bass staff includes fingerings (3, 2, 1, 2/3, 2) and dynamic markings (* *ped.* *).

Third system of musical notation. Treble staff includes fingerings (5, 3, 4, 3, 1, 3, 4, 3, 2) and a *calando.* marking. Bass staff includes fingerings (5, 1, 2, 1, 1, 2, 1, 2, 3, 2, 1, 2) and dynamic markings (* *ped.* *).

Fourth system of musical notation. Treble staff includes fingerings (4, 4, 3, 5, 4, 3, 5, 4) and a *calando.* marking. Bass staff includes fingerings (5, 1, 2, 1, 2, 1, 2, 3, 5, 3, 2, 1, 2, 3) and dynamic markings (* *ped.* *). A *rit.* marking is present in the third measure, and an *a tempo.* marking is in the fourth measure.

Fifth system of musical notation. Treble staff includes fingerings (5, 4, 2, 4, 5, 4, 2) and a *pp* dynamic. Bass staff includes fingerings (2, 3, 3, 4) and dynamic markings (* *ped.* *).

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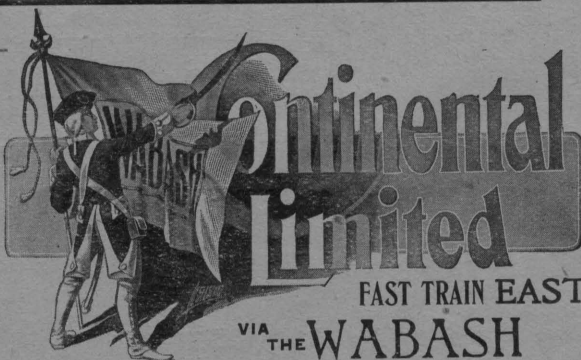
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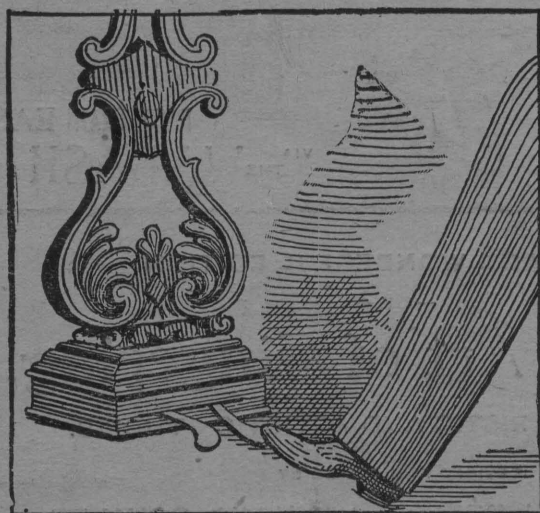
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